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No. 11.

ENGLISH COUNTRY HOUSES.

THE ADAPTATION OF ENGLISH DESIGN TO AMERICAN NEEDS.

By R. Clipston Sturgis.

PROBABLY the majority of people who speak of an English country house have a more or less definite type in mind. This relates not only to the house itself but also to the life which goes on in it. The house an irregular, low, rambling group of buildings with many gables and chimneys; the life one of active out-of-door sport, of farming interest, of the tilling of land and the care of stock, of afternoon teas in flannels or hunting clothes, and dinners in evening dress. The English house has developed to meet just such requirements, and they, except as a somewhat forced imitation, do not exist in this country. English country life has been for generations and centuries the life not only of the tiller of the soil but also of the man of education and wealth, and between the two classes, that of the farmer and of the great landowner, there have been, and are, innumerable links extending from the farmer of a small freehold to the country squire.

In mediæval days, as soon as the fortified castle passed away, Englishmen began developing the house which is today associated with their country life. From the common hall, surrounded by private rooms and offices, and also from the early buildings grouped around the castle court, was derived the quadrangle plan, and from this the E and H and other familiar modifications. The great landowner at his country house had not only an enormous retinue but was also always entertaining, so that his life had the touch of the world, and was in a way cosmopolitan; and yet he, himself, was still a countryman at heart, and loved country ways and country sports. He was more interested in ample and convenient accommodation than he was in art; and yet he loved art in his way, and would have his

house decorated with carving, and his rooms rich with dark panelling, tapestries and modelled plaster ceilings. Above all, he would have his house set in pleasant gardens, amid shaded walks and trees, flowers and splashing fountains.

Throughout the early days of house development, including the prolific days which marked the fifteenth and sixteenth centuries, one fancies that the owner made little pretense to knowledge of art or architecture. The builder was himself artist and artisan, and where a man showed somewhat above his fellows, like Thorpe, he was yet distinctly of the builders' class, and worked, despite his fancies and vagaries, first and foremost to meet actual requirements and needs. This is the fit and proper way to approach all problems of architecture. These men had the inheritance of the wonderful craftsmanship of the earlier days, and of the impetus to study of the Renaissance, and furthermore, worked unhampered by the half-learned knowledge of the amateur. It is no wonder that they solved so perfectly the requirements of an English country gentleman's life, and built for him houses and laid out grounds which are yet our envy and our emulation.

After Tudor days the influence of the Italian Renaissance, slowly filtering to England, modified both plan and exterior of the country house. No longer did the owner plan with his master mason—the latter a man of no mean intelligence or requirements; but he employed as his designer one who had travelled and studied, who had absorbed the lessons of Vignola and Palladio, and was prepared to erect a building with the Orders, in true proportion, forming the keynote of all. For a while English sentiment and taste was so strong that the new classic influence hardly

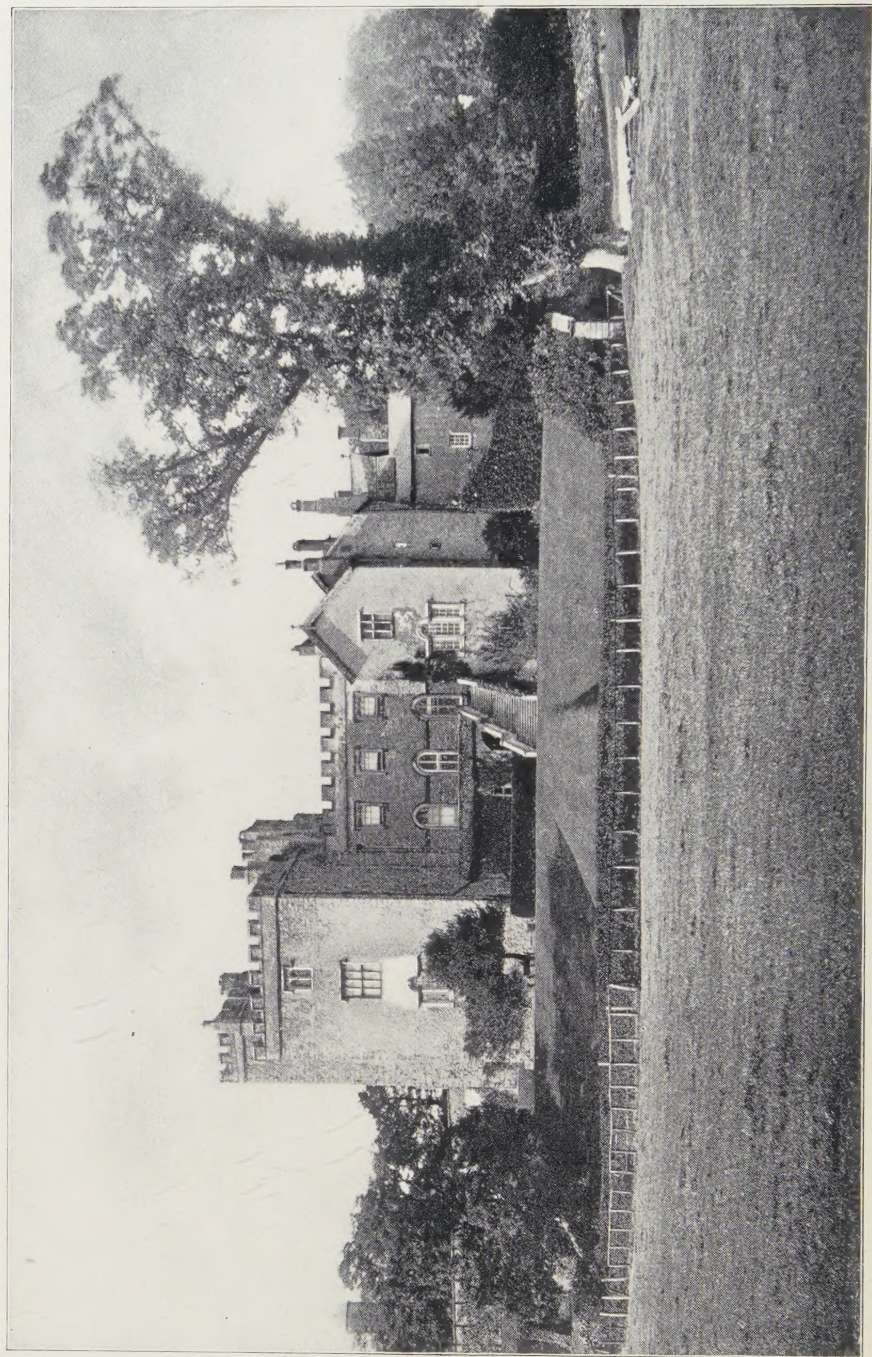
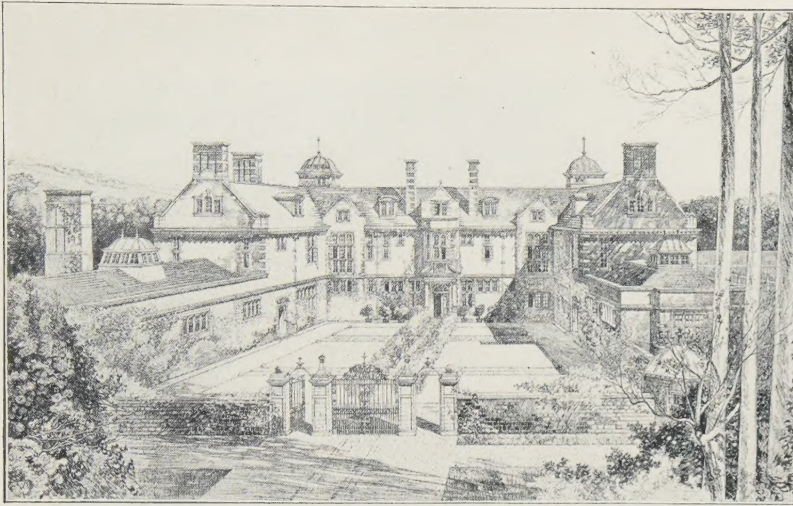


PLATE LXXXII



HILDON, HAMPSHIRE

ASTON WEBB, ARCHITECT

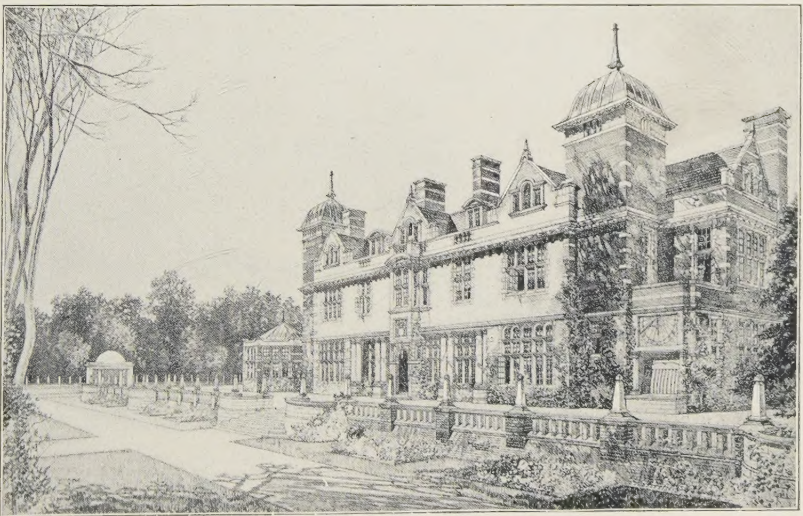
did more than modify the old way, but soon it gained entire control, and the important country houses were no longer typical of English country life. The plan was perfectly formal and balanced, the rooms were treated with Orders, the garden alone preserved its English feeling and sentiment, and although directly influenced by contemporary French work, was yet sufficiently English to retain a national character. The classic work of England did not as truly represent English country life as did the earlier types; and the growing popularity today of the less formal style seems to indicate that it more fully embodies the ideal of country life.

If one attempts to compare this English country life with country life in America there is no true parallel to be found. Our people are not great landowners with large numbers of dependent tenants. They are not country people, who, with every advantage of education, yet make their real home in the coun-

try. They are not farmers first and men of cosmopolitan tastes afterward. They are first and foremost, and nearly always, dwellers in cities who go to the country for a greater or less time for recreation and rest. The country is rarely the permanent home for those who

by education and surroundings are suited for the more diverse requirements of modern city life.

Again, as to the social life in the country. The Englishman, at the head of a large household, with numerous guests, sought retirement not only from outsiders but even from his crowd of guests, and therefore had his rooms for entertainment and his rooms for family use and his house set apart from the highway and from his neighbors. On the other hand, the American, closely affiliated with those days when companionship meant mutual protection, sought this same companionship rather than privacy, and his country place was for his neighbors to see and perchance ad-



HILDON, HAMPSHIRE

ASTON WEBB, ARCHITECT

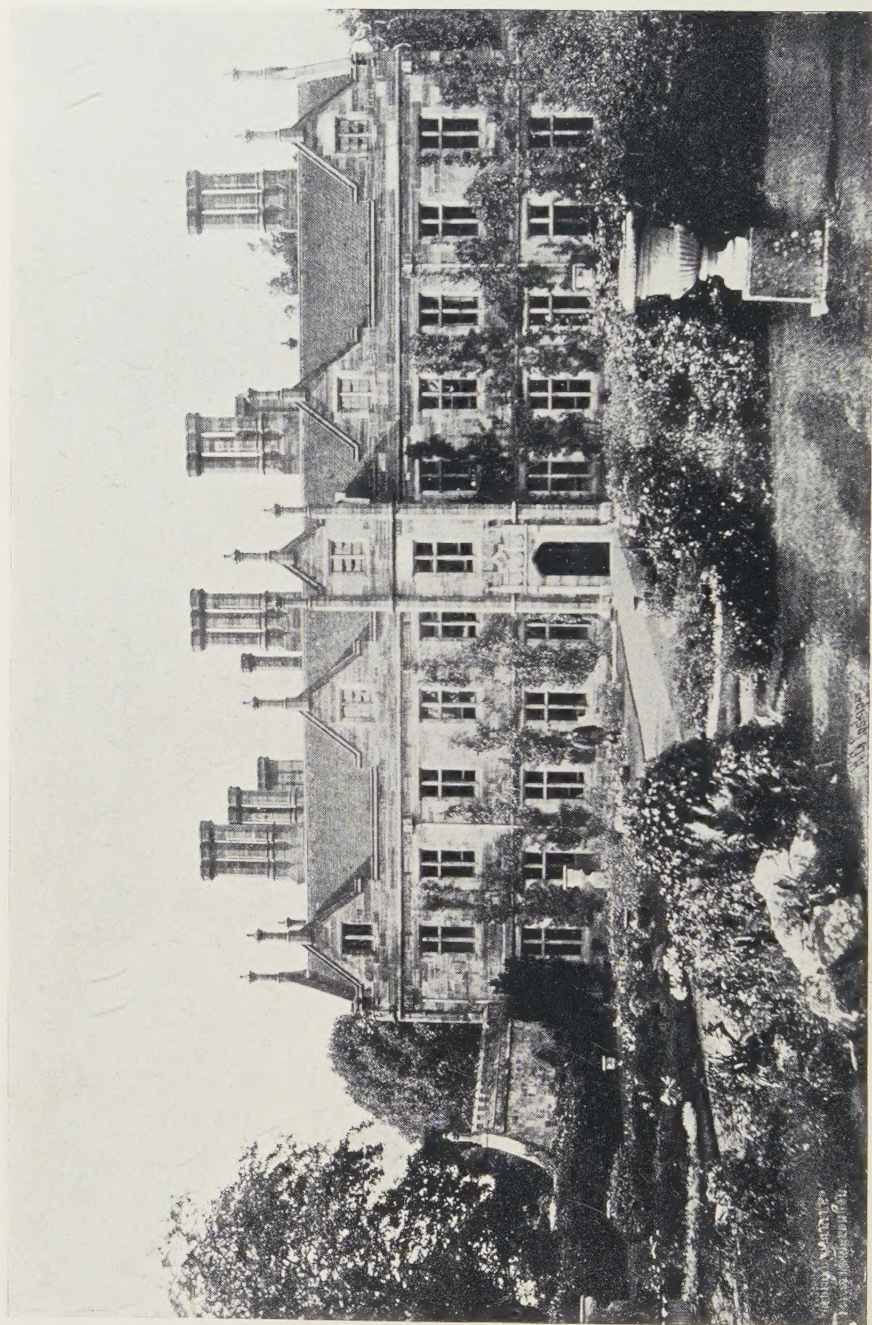


PLATE LXXXIII

BUCKHURST, MIDDLESEX

mire quite as much as for the pleasure and enjoyment of his family and his guests; and his guests, never numerous, were for the time part of his family. Finally, the American sought the country when the influence which produced what one may call the more typical English country house had passed, and when the neo-Classic was in full sway. It is not strange that, considering all this, we should so often see failure in the attempt to build in this country, as a summer resort, an English country house. It seems to be a fundamental law in architecture that what is perfectly adapted to one people and one time can rarely be successfully modified or altered to suit new requirements. It must start *de novo* to be a natural growth answering to well-defined demands and needs.

Today country life in England is in essentials much what it was three hundred years ago, and country life here is still somewhat like that of fifty years ago. If it were quite the same it would be impossible to take an English type for our country house; but the change in our life, such as it is, is wholly towards English life. People are beginning to build houses which are fit to be called homes rather than summer resorts, to stay longer and longer in these houses, to take a more general interest in the things of the country, both its sports and its serious occupations. Many are taking up the occupation of farmer much on the line of the gentleman farmer in England; and so the English type, which would have been impossible even thirty years ago, is coming within reach. As has been said, however, the adoption of a foreign style is almost out of the question, and only in as far as we are English in tradition, in thought, and in life, can we make this English house our own. Here the more generally received idea of a country house is of a house removed from the formality and even from the comforts and conveniences of city life, where recreation and complete change from the complex requirements of modern life can be had. If it be hardly more than a forest or a shore camp so much the better; so is the contrast and change more complete. Such a house is all very well in its way and for its particular purpose, but it is not of more than passing importance architecturally. If it answers faithfully to these primitive requirements a certain interest attaches to it: if, as is more common, it is but a pretense, and seeks in forced ways to be rural and rustic and form part of the landscape, it is almost an eyesore.

How, then, can the English type, which is so perfect a country house, be modified to suit our needs? By adopting those principles which have produced the English house, and by using the English examples as witnesses to the working of those principles, not as models for reproduction. The English house, designed as a home, is of permanent materials; our country house, in as far as it makes any pretense to permanency or importance, should be of

permanent materials. To see rooms designed and finished with great expenditure encased in frame walls is an anomaly. The English plan is a natural outgrowth of the needs of English life, and the American plan should be an equally direct expression of the quite different needs of American life. Because the Englishman has many servants who make no objection to long distances, and who can serve a dinner hot when kitchen and dining-room are one hundred feet apart, it would be folly for us to plan thus, and ensure the prompt resignation of all the servants. We cannot disregard the habits and manners of our people, which are, for the present at least, distinctly different from those of our English cousins. Again, we cannot disregard the imperative claims of the climate. The English want sun. The country house is largely a winter house, and sun, at no times over abundant, is in winter as precious as it is rare. Our country houses are used largely in summer when one must have protection from sun. It seems futile to say that the client who wants an "English house" must needs do without blinds and verandas. If blinds and verandas make it no longer English, then it must be no longer English. One may be sure that if the English had needed these things they would have had them without regard to style or any other imaginary artistic claim, and that they would have so designed them as to be both useful and ornamental as well.

Keeping in mind, then, the requirements of American life, one may well take the English country house as an example of how similar requirements have been happily met. The general plan of the H or E, with courts and terraces, is quite as fit for us as for them and may well serve as the skeleton of the American plan, always admitting that a somewhat more compact arrangement is necessary here to meet the requirements of American service. The great hall and gallery and the immense dining-room, are splendid features of the plan, but if one has these they should be with a purpose, and one must then have also other rooms suitable for the more quiet family life, without which the house is but a hotel. Outside the steep roofs, the many chimneys, speaking of cheerful fires, the good red brick, fit for vines, all are features fit for our Northern climate, but suggesting almost too exclusively winter requirements. If the American house follows these lines it must also provide for the exigencies of our summer climate.

To sum up: The English country house seems the most perfect house for Anglo-Saxon requirements in a northern climate, and is, therefore, for all who have Anglo-Saxon inheritances or tastes the most perfect model. But as our habits and our climate are different from those of Englishmen we cannot successfully copy the house, but must design afresh, inspired, aided and directed by the happy solution which they have made of a similar problem.

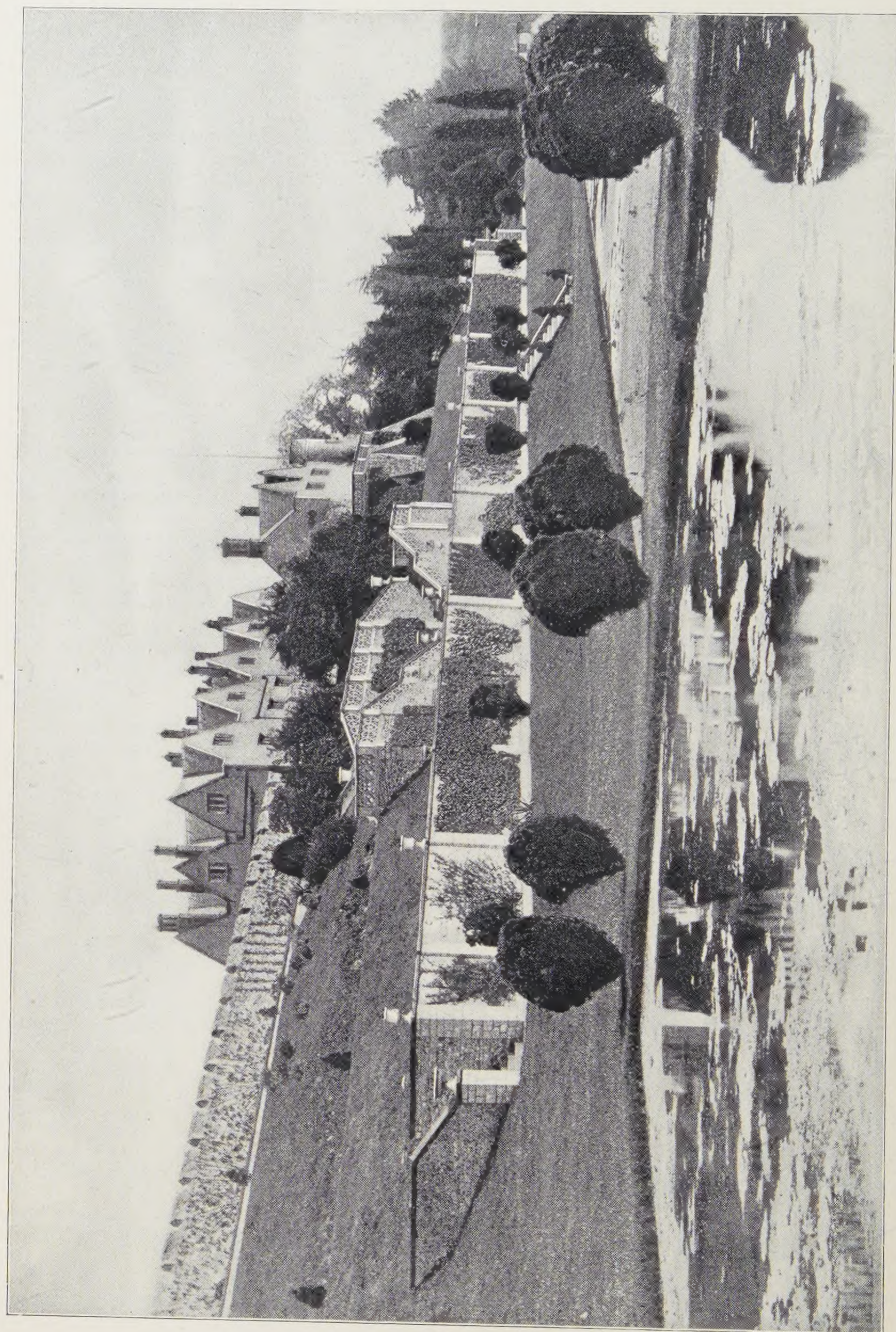


PLATE LXXXIV

ST. FAGANS CASTLE, WALES

THE SURROUNDINGS OF THE COUNTRY HOUSE.

By Wilson Eyre, Junior.

IN adapting the English country house to our American needs we are naturally urged to study as well the English method of treatment for the grounds immediately surrounding the house, the terraces and plants, the gardens, etc. We find that the basis of this method is simply good common sense, and is an evolution from climate, customs and natural growths. We in America, with our difference in climate, customs and growths, will do well not to follow too closely in their footsteps, but in the main essentials we can learn much.

At any rate, whatever school of landscape gardening one believes in, whether in the formal or in the free, natural method, one fact cannot be gainsaid,—that care and thought should be put upon the grounds and surroundings as well as on the house, that this should be done from the beginning, and that the happy-go-lucky period, when the American architect chose a favorable spot for the house and from that moment gave the grounds no further consideration, has fortunately passed. The time, too, has passed when the house once built, the grounds were turned over to the landscape gardener who made a sloping lawn covered at random, or apparently so, with every variety of shrub, evergreen and

flower-bed, and who laid out with reckless freedom winding paths and drives of a light-blue color, the reason and nature of these curves being entirely arbitrary, and having no other excuse than the desire to avoid straight lines. The only rule regarding the placing of the stable was that it should be in some inconspicuous corner; and as for the green-houses, kitchen-garden, pleasure-garden, etc., these were rarely if ever considered until the owner, after living in his house for a certain period, realized the need or desire for them, and it was then necessary to place them not perhaps where they should be, but in whatever portion of the property the architect and landscape gardener had left it possible to occupy for this purpose. In fact, under guise of respect for nature the architect entirely neglected the broad study of his house and surroundings.

This much for preface. Now let us consider the best methods used in England for the arrangement of grounds.

If we have a small problem, such as a half an acre or an acre, quite flat, where we are overlooked and surrounded by our suburban neighbors, the answer is not easy; but, on the other hand, it is by no means hopeless. We can do much with high, close-cut hedges, and by the judicious



GARDEN, LEVENS HALL

WESTMORELAND

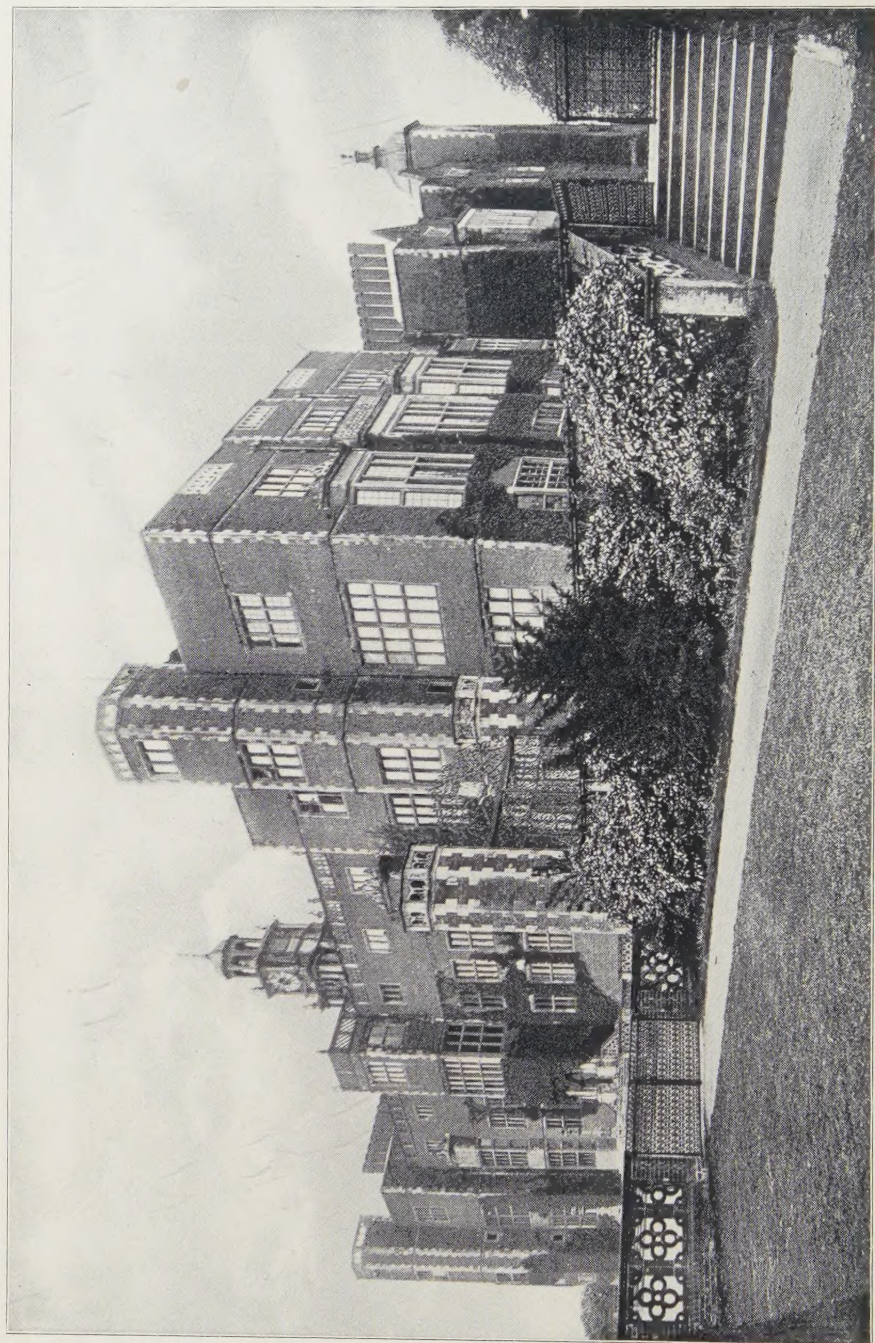
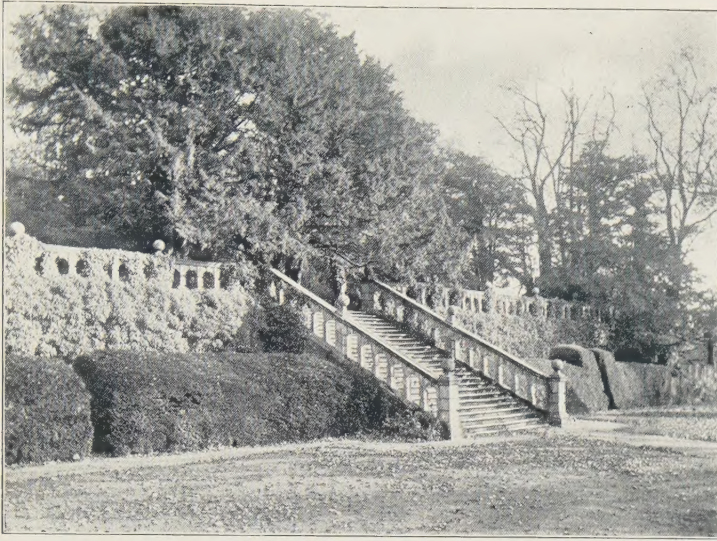


PLATE LXXXV

HATFIELD HOUSE, HERTFORDSHIRE



THE TERRACE, HADDON HALL

DERBYSHIRE

planting of trees screen ourselves at certain points and make the most of the situation. For larger problems the answer is easier. The house faces, in most cases, north and south; the approach should be from the north, the front entrance being reached by a drive, straight if possible, to form a vista through the trees on either side. In olden times there were two courts at the approach, —the fore-court and the house-court. The house-court has been abandoned because it was found inconvenient to walk such a distance from one's carriage in bad weather; the fore-court, however, remains, and its treatment, though simple, is in great variety. It is usually walled or hedged in on four sides, is sometimes quite large, sometimes only of sufficient size to turn a carriage and horses. There was very little attempt at growth or gardening in these courts, and where they were treated with a grass centre a sundial or fountain was often placed in the middle of the plot.

In planning the house, the dining room and breakfast room, etc., are generally placed with one exposure, at any rate, to the east. This places the servants' quarters to the east and north. The fore-court, therefore, serves, with its wall or hedge, to separate the main drive from the servants' quarters and from the base-court (or "bass-court"), which is best placed to the northeast, and serves as the approach to stable, servants' quarters, etc. The kitchen-garden naturally arranges itself to the east, with a good sunny exposure to the south. This kitchen or

vegetable garden is much thought of in England, and is treated with great care and consideration; and as part of the decorative effect of house and grounds flowers are grown here in great beauty and profusion. William Lawson says in his book, "A New Orchard and Garden," that you should make "comely borders to the beds with roses, lavender and the like." He and others think it well to go farther than this and include arbors, gardens, houses and

other features such as are generally associated with the pleasure garden.

The living rooms in the house face the southern exposure, and this is called the garden front. In our climate the verandas or porches are on this exposure, and would very appropriately, therefore, look out



THE TERRACE, HADDON HALL

DERBYSHIRE

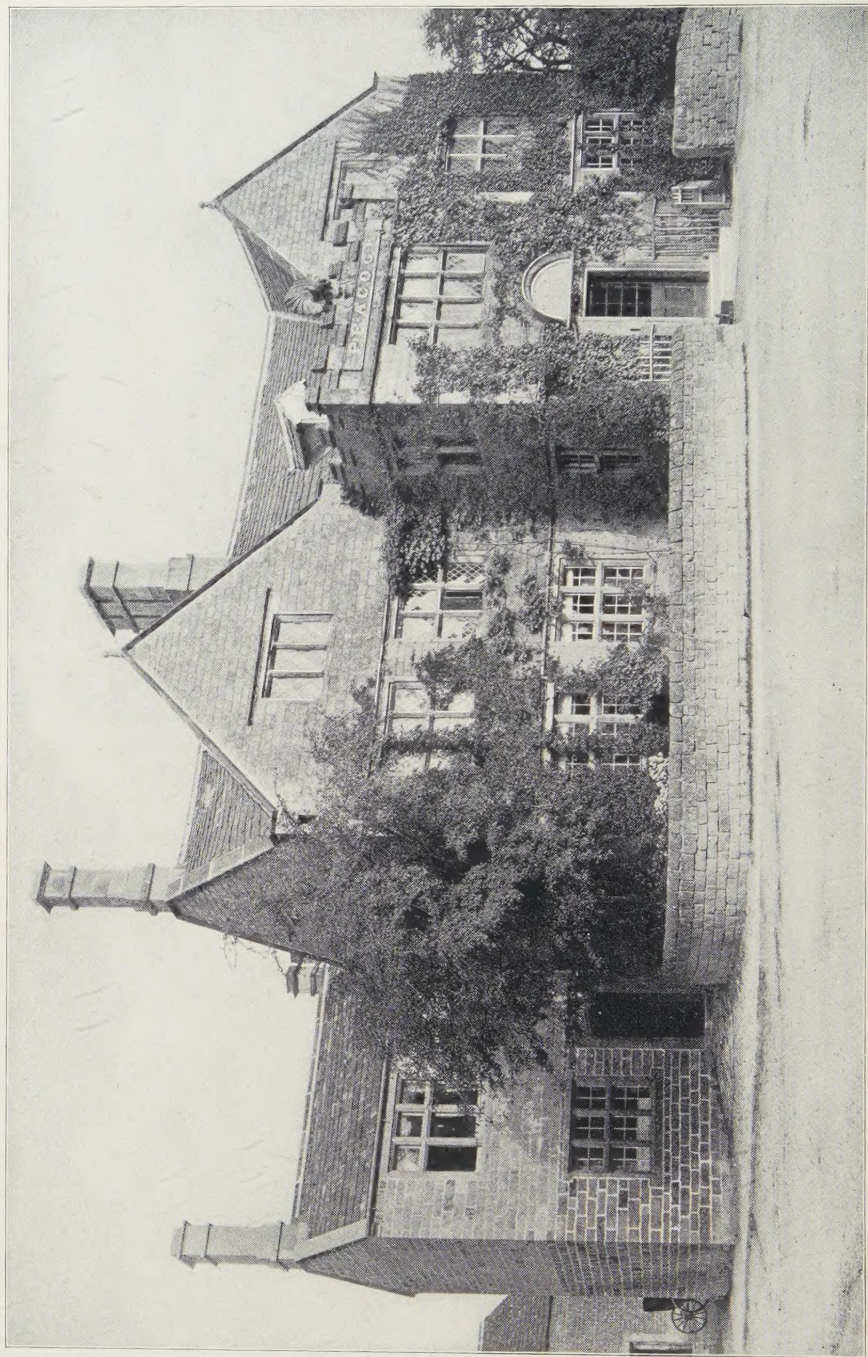


PLATE LXXXVI

PEACOCK INN, DERBYSHIRE



HOUSE AND GROUNDS FOR C. L. BORIE, ESQ.

WILSON EYRE, JR., ARCHITECT

upon the terrace and pleasure-garden. A very favorite arrangement on such a site is to place the house on a flat terrace, either of grass or with a stone parapet and balustrade, with flights of steps leading to the garden which is depressed and therefore better seen and appreciated in its general design and arrangement. In this "garden of pleasure" vistas are carefully studied, not only in the garden itself but in con-

ovals, "frittes" and cinquefoyles and numerous other varieties. It became the habit at one time to use all sorts of ingenious and toy-like effects; and Reginald Bloomfield in his "Formal Gardening in England," says: "One doubts if any little figures with broad plates of round, colored glass, gilt for the sun to play upon, perched on the top of a high hedge, were ever used in the seventeenth century. Caprices of this sort obtained no permanent hold in England: the national tradition was too sober to accept them." All these extremes helped to bring the formal gardening method into disrepute for some time, but of course it is a serious and lasting factor when kept in bounds, and will always have its healthy reactions.

Terraces are little understood in this country, though used to great advantage in England. With us the ground is allowed to slope in any direction, both about the house and against it, regardless of its character; the only plea for this being that nature knows best. The English house is, in nearly every instance, placed upon a flat terrace. Of course there is a picturesque form of house which can be treated in a more rugged way, but this style I am not now considering.

Our American method in choosing the site for our house has been to select a place



PLAIS HALL

SHROPSHIRE

nection with the features of the house, the view from the windows towards the garden, etc.

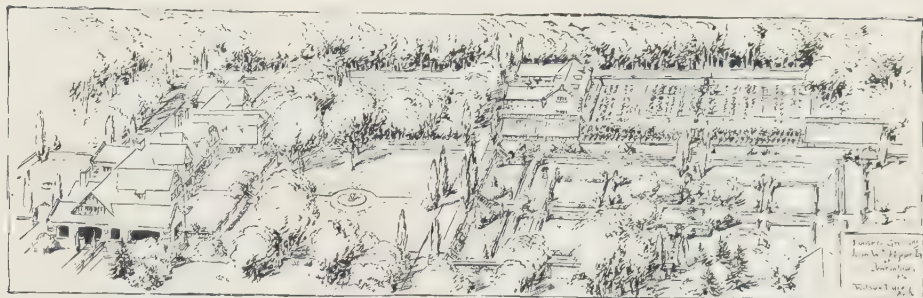
The typical English garden is distinctive in the use of what is called "topiary work,"—part of the hedge and some of the close-growing trees being cut into shapes varying from the simple round, square or pyramidal to the most fantastic and absurd forms, such as imitations of birds, ships, etc., and in some instances where it is carried to an extreme, as at Levens Hall, Westmoreland, the effect is that of a cemetery filled with grotesque green tombstones and monuments. I give an illustration of this garden, which though it has the charm of age and quaintness is to my mind a warning of the extremes to which formal gardening can be carried. Another exaggeration is the extent to which the complication of forms of flower-beds were carried, with their "knots" and "lozenges," their



HERON COURT

DORSETSHIRE





HOUSE AND GROUNDS FOR JOHN W. PEPPER, ESQ.

WILSON EYRE, JR., ARCHITECT

that has a view and an extended view. We are willing to take the top of a hill without a tree if need be, to face our house regardless of the points of the compass, of the position of outlying buildings, of garden approaches, etc., so long as we have an extended view. This habit is, however, on the decline. We are approaching the English methods every day, and we are not as anxious to see and be seen; we are

beginning to realize that if we want beauty combined with privacy we must hedge ourselves in to a certain extent and beautify our immediate surroundings. Beyond these again we can have glimpses of the extended view, the beauty of which is perhaps enhanced by not being quite so evident. Besides we often tire of an extended view and come to care for our garden more and more; this latter has its limit, and, with its high hedge or wall surrounding it, gives us the feeling of protection and retirement.

I think the best custom is to place the garden in full view of the living portion of the house, instead of at the side or in some part of the grounds where it is out of sight; but this must be subject to modifications according to the necessities and exigencies of the site:—we would scarcely cut down a beautiful grove of old trees to secure an open space for our garden and then plant a nursery of young trees in the open spaces. Again, if it is absolutely necessary to approach the house from the south the entire scheme must be studied from a different point of view, and I have seen very beautiful results spring from the very difficulties of the case.

In my illustrations I have given several



CASTLETON HALL

GLOUCESTERSHIRE

ceasing to feel that we must have our veranda facing the busiest scene and the dusty road, so that we may have amusement and excitement. An architect once told me that after placing his client's house with what he thought the best judgment, with the living porches on the proper exposure on the privacy of a quiet garden, the indignant client seeing no front porch and no excitement exclaimed: "What do you expect my wife and mother to do all day?" We are discovering too, that, with our quick growing suburbs, our extended view becomes, in very few years, a view of numberless cottages of every size, of every color and of every style; and we are be-



SHIPLAKE COURT

OXFORDSHIRE

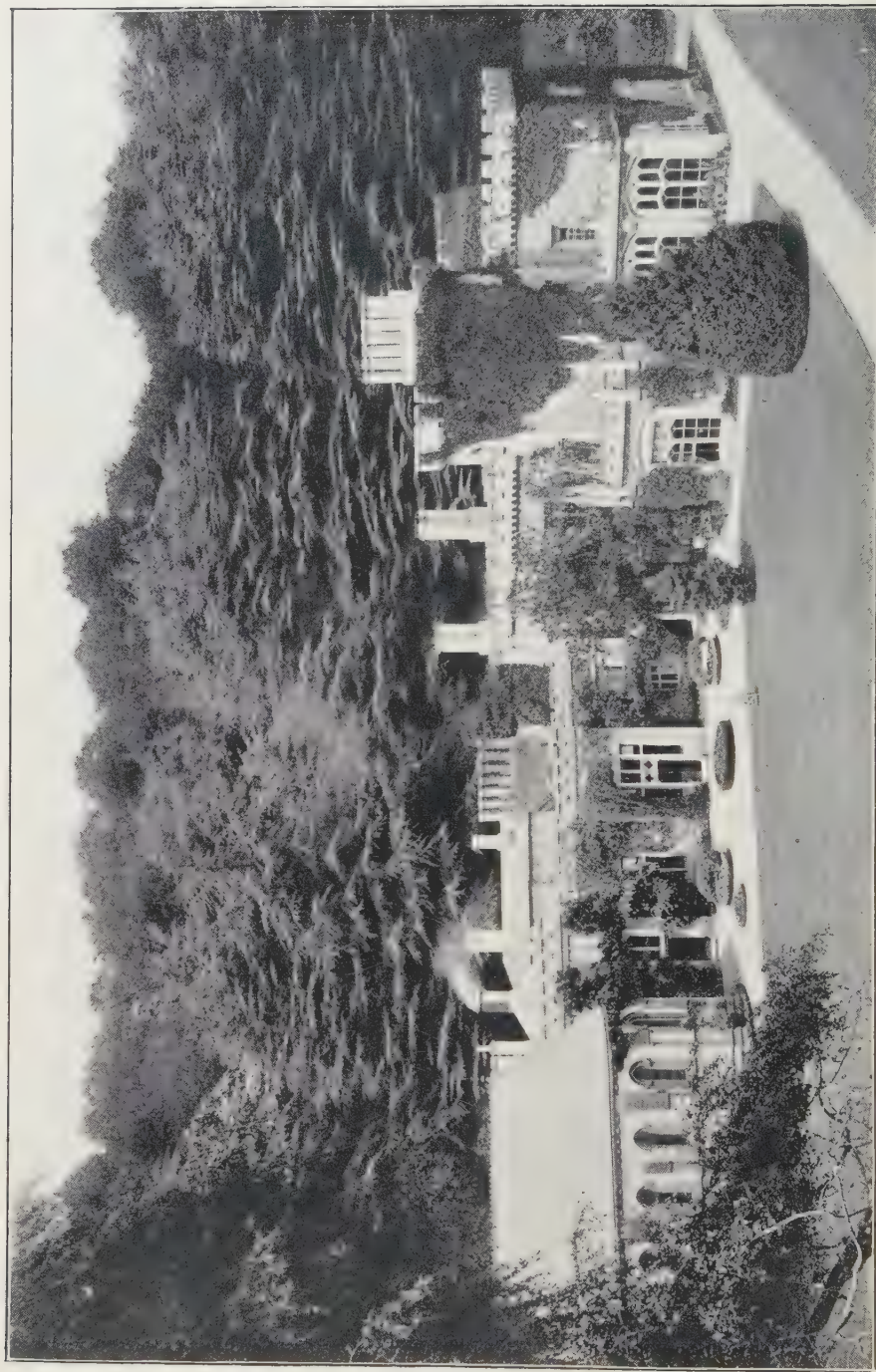


PLATE LXXXVIII



LOCKS PARK

DERBYSHIRE

examples of fore-courts, more or less informal, but showing how various the treatment is. Those at Castleton and Annesley would have been better for having a more definite line to the left, a low wall or hedge for instance, and it would also be improved by having a dial or other object of interest in the centre of the grass plot. The terrace to the right with its wall above and line of trees overhanging the balustrade is a favorite and very beautiful arrangement. I give illustrations of the terrace at Haddon Hall, one view showing the manner in which the terrace joins the house, and the other being a nearer view of the terrace itself and the flight of steps. The little sketch of Shiplake Court, one of Mr. Ernest George's houses in England, shows a careful study of the old work, and is a good example of the arrangement of north and south fronts. The north showing the kitchen wing, stables, etc.; to the east a simple fore-court with low parapets, the walls at the entrance and the south being terraced and looking out upon the private grounds. In this case the outlook is upon the river. I have given a sketch of Plaish

Hall, to show an example of one of the old house-courts which, as I before mentioned, are no longer used. Three or four views such as Oswaston, Locks Park, etc., are given to show the care and elaboration with which grounds in the vicinity of the English houses are treated. I show a drawing of Leighcombe, by Messrs. Cram, Wentworth & Goodhue, which is an adaptation of English methods for house and grounds; the treatment of the grounds is very

good indeed, individual and full of imagination, and one regrets that the general arrangement of grounds has not been more fully shown. It has been most difficult to gather material for illustrating the points I wish to make, and I put this forward as my excuse for giving two sketches of my own work, Mr. Borie's and Mr. Pepper's houses and grounds, which illustrate a little more fully the layout of approaches, gardens, etc.

It appears as if the English influence were gaining ground rapidly in our country; and it seems to me far more suitable than the Italian influence which is too southern in its nature to suit either our national temperament or climate.



OSWASTON MANOR

DERBYSHIRE



THE ENGLISH COUNTRY HOUSE TYPE.

By Ralph Adams Cram.

EVERY nation expresses its most essential characteristics in some particular manifestation of art, and in thinking of each the work that was most personal, most delicately expressive of national character, rises instinctively before one. As in France, it is the great cathedrals that *are* the France of mediæval times to the architect; so in England is it the domestic and personal work from the time of the early Renaissance down to the beginning of this century that instantly suggests itself as the expression of racial life. I say domestic work, for the small churches that are so unique and valuable a part of English architecture are really as truly this as the manor houses and cottages that ordinarily monopolize the name. In all the work of this period, that is, from the beginning of the fifteenth century until the end of the eighteenth, there is most evident a certain quality of "hominess," of domesticity, that one finds almost nowhere else, and it is this intimate and personal quality that is the greatest charm of English architecture.

All good building of whatever time and place has adapted itself to its environment, harmonizing always with the surrounding landscape and the local atmospheric conditions, but seldom has it reached so intimate a degree of concord as in England,

for the simple reason that only here has the home as the ultimate unit of the State, rather than the community or even the individual, reached the very perfection of its development. Certainly the home, as we in this country know it to be through inheritance and practical identity of race, is an English institution, and so it shows itself in the architecture that came to give it form and visible expression.

And of the many types of homes in England the manor house is perhaps the most characteristic, for in it one finds neither of the extremes, on the one hand of the economy, even poverty, of the cottages, on the other the formality, aristocratic usages and social grandeur of the castles and palaces. They are the least self-conscious of the many kinds of architectural work, and both in plan and exterior seem to have grown spontaneously with the enormous trees and the velvet lawns that surround them. Wherever they may be, whether in the smoky levels of East Anglia, among the curved hills of the north, or on the rolling wolds of the south, they adapt themselves insensibly, yet delicately, to the conditions of their surroundings, so that one realizes that it is they themselves, together with the churches and cottages of the same period, that make English landscape what it is, the most



GARDEN, ST. FAGANS CASTLE, WALES

SEE PLATE LXXIV

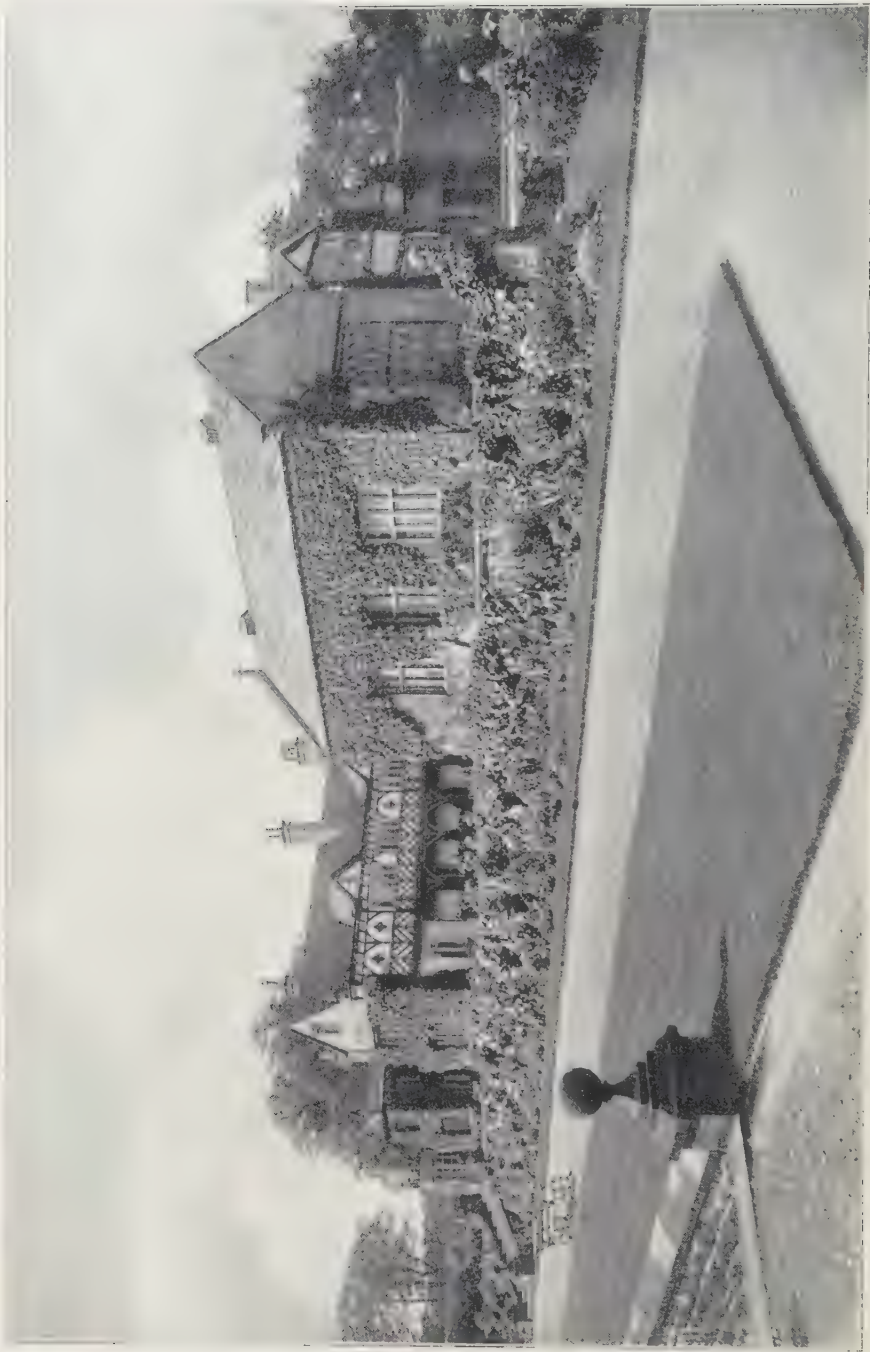


PLATE XC

SMITHELLS HALL, LANCASHIRE

restful and satisfying that one can find anywhere in the world.

It would be rather hard to point out just why this work is so supremely good and acceptable, it would be harder to reproduce it in all its beauty, and yet we in America certainly should try to do both. Since the beginning of this century we have had no domestic architecture that was in the least admirable, or even tolerable when tested by the standards of English work, and even the houses of the Colonial period were good rather from contrast with the things that followed than from any intrinsic virtue of their own. Building in England had suffered a simultaneous degradation, so nothing else could have been hoped for

here, but now that we have apparently reached the depth below which is no possibility of further fall, and have, as well, recognized the wickedness of what we have done, and the extreme beauty of what our fathers did before us, there is no reason why our domestic architecture should not take on a new life, unless indeed we lack the civilization and refinement that are necessary to this end, and this we are hardly ready to admit as yet.

Of course it would be absurd, and too nearly on a par with some of the recently dead architectural fads, were we to try to copy the English work in every detail, to reproduce it with all its faults, or even with some of its virtues, for it was essentially an emanation of the time, and all that we have any right to are those qualities that go deeper than the accidents of an epoch. English domestic planning has always had serious faults, and in this respect, in the arrangement of the plan, we can make a great improvement over our models, at least for our local conditions; again, immediately after the reign of Henry VIII there occurred a sudden and violent coarsening in detail, partly due to the retrogression in

civilization, partly to the consequent dismissal of the Italian workmen who had exerted so beneficial an influence on local architecture, and acceptance in their place of Germans, so the detail of the time of Elizabeth has little merit and is no model for study, but the wonderful charm of the domestic architecture of this time is beyond and above the details of plan and ornamentation, and lies rather in the frank yet always picturesque and well-balanced composition, in the strong and dignified masses, the spontaneity and unstudied quality of the arrangement, the fine materials, always used with a perfect regard for their varying natures, and above all in the quite indefinable and equally unteachable delicacy

with which the work, whether in brick, stone or half timber, fits itself in line, color and mass into its environment.

Now these are precisely the qualities which our modern work lacks. Our composition is huddled and without balance or rhythm, the masses are insignificant and undignified, the plan is usually admirable from the standpoint of convenience, but the rooms

do not hang together, and in themselves are too often fantastic in shape, nervous, and without repose. We use wood covered with thick coats of ever-to-be-renewed paint from which to make the forms of classical stone construction, while brick is usually regarded as a cheap substitute for stone, and must be made very shiny and smooth and of novel colors, whereas we ought rather to recognize it in its proper form as one of the most beautiful and adaptable building materials ever invented by man. Finally, and as an ultimate depth of depravity, we use as much as we can afford of random quarry-faced ashlar, and eke out with clapboards or stained shingles.

As for harmony between our houses and their natural surrounding, no one could claim that it is a salient characteris-



LEIGHCOMBE

CRAM, WENTWORTH & GOODHUE, ARCHITECTS



PLATE XCI

tic of our work. Modern yellow and white "Colonial" would fit hardly any terrestrial landscape, and "face" brick of wonderful colors must invariably swear at any civilized surroundings.

A little serious study of English models of the sixteenth and seventeenth centuries cannot fail to show the fatal shortcomings in our modern work and to suggest the very course to pursue whereby we can affect a very salutary change. The trees and fields and sky are as fine here as in England, and there is no reason why our country houses and the residential portions of our villages should not be things of beauty. By right of inalienable inheritance all that was done in England up to the seventeenth century is ours, and it is perfectly possible for us to adapt it to modern requirements and our own local conditions of life and society. It would be absurd for us to copy the English idiosyncracies of plan, and the details of ornament that were the outgrowth of a certain time, but it would be even more absurd for us to try to find our models in the French schools and ateliers, and refuse our own inheritance of the most adaptable and personal and homelike domestic work the history of architecture has ever known.

Brochure Series Competition "I."

ANNOUNCEMENT OF THE AWARD.

ONE hundred and twenty-one drawings were received in this Competition,—for a pen rendering from a photograph of the Arch of Drusus, Rome. The general average was unusually high, and the number of really good renderings large. On the other hand, in even the best of the designs a little more careful consideration and some changes, slight in themselves, would have made a vast improvement.

The judges,—Mr. Charles D. Maginnis and Mr. Bertram G. Goodhue,—consider that the problem set was a difficult one, involving, as it did, the rendering of so many textures, the contrast of shadow and sunlight, and the treatment of the vista through the arch; but for these very reasons one that afforded scope for the greatest exercise of skill and judgment.

In rendering textures the success of Competitors was various. Some succeeded admirably, some failed hopelessly. The proper reproduction of the rubble-work on the top of the arch seemed to be particularly difficult to attain. The effect of sunlight was usually well shown, the drawings seeming indeed, for the most part, more sunny than the original photograph. The vista was also often well rendered; and those who failed in this particular did so

generally through the endeavor to include more distinct detail than was shown in the



"TILEMORE." Mr. Harry C. Wilkinson, Lewiston, Me.

photograph. It would have been preferable to have erred on the other side.

From a pictorial point of view the subject was excellently adapted for effective rendering; but by no means all the points of advantage were seized. For example, the central dark mass in the photograph—the heavy shadow under the curve of the



"DRUSUS."

Mr. Julian R. Buckley, Boston.



PLATE XCII

FLUNTANS HALL, YORKSHIRE



FIRST PRIZE.

Mr. William R. Reed, Brooklyn, N.Y.

arch—was, in the original, contrasted against the light sky directly behind it, and this contrast should have been made the most of. In many cases, however, the ground shadow between the piers of the arch was made heavy enough to detract from the value of the shadow above; and the tree to the left was frequently so darkly drawn that there were three masses of equal blackness.

The values of the photograph were often too slavishly copied, and the result, though accurate in itself, lost the individuality that differentiates good *rendering* from an ordinary *reproduction*. This point was excellently illustrated by the design submitted under the pseudonym of "MEMOR." The drawing (too fine in line to be reproduced except by the half-tone process) was rendered, with the most exquisite technical skill and painstaking care, after the manner of the finest steel-engraving, but in minute imitation of every slightest line and shadow in the original, resulting in a piece of work which could have been done much more rapidly and accurately with a camera, and which was totally lacking in individual charm.

Originality and inventiveness were not given sufficient play. A common pitfall lay in the literal rendering of the shadow falling across the immediate foreground of the photograph. This shadow, in the opinion of the judges, it would have been better to omit. It was cast by a structure

quite outside the field of vision, and therefore served no purpose, besides forming an ugly parallelism with the shadow between the piers of the arch. True, a bare expanse of foreground would have been objectionable, but this might have been overcome by various expedients,—either by the rendering of the pavement itself, or by the use of figures or other minor accessories.

The use of figures was but seldom attempted in the drawings; and when figures were introduced they were rarely so placed or so treated as to be of full value. An instance may be drawn from the rendering here reproduced, and signed by the pseudonym of "CONAN-I-CHI-CO." To place a cart and oxen under the arch, so breaking the ground shadow between the piers, was an excellent idea; but here both the oxen and the cart are drawn in sun, thereby dulling the effect of the sunlight in the distance; whereas if the position had been changed, so that the oxen should have shown in the sun, while the dark cart in the shade contrasted with the background and broke the ground shadow, the object would have been attained, and at the same time the effect of sunniness increased.

In making the award the judges were finally concerned with the consideration of four designs: those awarded the FIRST and the SECOND PRIZE and those of "DRUSUS" and "TILEMORE."



"CONAN-I CHI-CO."

Mr. Edward N. Dart, Boston.



PLATE X. 111



SECOND PRIZE.

Mr. Ralph S. Vinal, Boston, Mass.

The FIRST PRIZE is awarded to Mr. Wm. R. Reed, 33 No. 1st St., Brooklyn, N.Y. The general effect of the design is good. It is broad, sunny and homogeneous. The technique is sophisticated and interesting, and in certain respects reminds one of Vierge. The use of line in the shadows is excellent. The textures are well preserved, the rendering of the attic being the weakest point in this respect. On the other hand, the designer has erred in the reproduction of the foreground shadow, and the effect of distance through the arch is not well kept. The tree to the left has been made too dark, especially toward the bottom, and the broken lines on the wall beneath it are tentative and feeble. The line of shadow, too, where it cuts the left side-wall under the arch, is a trifle hard.

The SECOND PRIZE is awarded to Mr. Ralph S. Vinal, 532 Columbus Avenue, Boston, Mass. This design is more vigorous than the first and the foreground treatment is better, but there is not so much care for form and detail. The technique is hard and unpleasant, the tree scratchy, and the outline of the attic weakly drawn.

"TILEMORE." The rendering of this design is careful, but the effect is, perhaps, a little labored, and "pretty,"—the arch looks too new. While the values are well

preserved there is too much cross-hatching. The rendering of the attic is good, — perhaps better than the same portion in the first prize design.

"DRUSUS." In this drawing the values are well kept, the shadow under the arch is properly made the central dark point, and the tree accordingly lightened. The whole effect is harsh, however, and the cross-hatching is put on in a very hard and mechanical fashion.

"CONAN-I-CHI-CO." Central black too strong and not sufficiently led up to. Treatment of columns weak.

"TYRO." Foreground too black, and shadow under arch too hard. Vista interestingly treated.

"PAS A PAS ON VA BIEN LOIN." Dignified and solid, but too grey. The shadow under the arch is not sufficiently black, and the drawing might have been improved by the use of more high-lights on the arch itself.

"CAP." Had this drawing been made with greater care it would have been considered for a prize. The shadow under the arch is weak and the treatment of the columns crude. The drawing was evidently hastily made.

"X & Q." Conventional. Textures and foreground well treated. Edges in sunlight too hard, especially



"TYRO." Mr. Anthony P. Valentine, Jr., Philadelphia.



PLATE XCIV

COMPTON WYNATES, WARWICKSHIRE

around curve of arch. Columns too elaborately shaded.

"ALBERTI." Shading of columns good. Sky weak and too much rubbed.

"MORTILE." Shadow in foreground made extremely objectionable.

"JESU" a. Has merits of the first prize design to a less degree.

Honorable mentions have been awarded to: Messrs. C. A. Mitchell, Montreal; Alex. G. Thompson, Westerly, R.I.; John T. Comes, Pittsburg; Birch B. Long, Chicago; E. J. Shut, Rochester, N.Y.; Edward T. Wilder, New York City; Harold S. Graves, Medford, Mass.; C. Bertram French, New Haven, Conn.; Charles F. Hogeboom, Jr., Chicago; Charles N. Hoar, New York City; Charles T. Bachmann, Allentown, Pa.; J. Fred. Bliss, Akron, Ohio; Edward W. Gentz, Grand Rapids, Mich.; George R. Tolman, Boston; Howard S. Baldwin, Allentown, Pa.; E. J. Weber, Cincinnati, Ohio; D. S. Williams, Ft. Snelling, Minn.; Henry W. Bisbee, Fairhaven, Mass.; W. Adair Price, Montreal; Linden Bree, San Francisco; Nicola Porreca, Philadelphia; Hugh S. Orr, Brockton, Mass.; Frank E. Coombs, Boston; H. G. Ripley, Boston; John G. Draniee, Buffalo, N.Y.; Edwin H. Hewitt, Boston; W. F. Jackson, Boston; Daniel R. Huntington, New York City; F. C. Hiron, Boston; Homer W. Colby, West Medford, Mass.

Club Notes.

THE regular monthly meeting of the Sketch Club of New York, was held at the Hotel Avellanet on the evening of October 1. The principal business before the Club was the proposed amendments to the constitution as follows:—

"Members are to be of six classes: resident, non-resident, associate, patrons, privileged and honorary. Associate members may consist of those whose associations and interest in the Club make them desirable associates. Any person may be an honorary member of the Club, who shall be elected as such because of interest manifested in the same. Privileged members, patrons, and honorary members, shall have all the privileges of the Club, except that of voting and holding office. Initiation fee of associate members shall be five dollars, and quarterly dues, three dollars. Yearly dues of privileged members shall be fifty dollars. Yearly dues of patrons shall be one hundred dollars."

The last sketching trip of the season was announced to take place October 8, to Pompton Lake, N.J. After the business meeting the Club was entertained by Mr. D. F. Poth, cornetist; Mr. Eaton, the baritone; Mr. Gustave Goldschmidt, pianist; and Mr. Thorne who read several selections. Several new members were introduced.

The T-Square held its first regular meeting of the present season on Wednesday evening, October 5, at which a large number of members were present. The President, Mr. Edgar V. Seeler, opened the meeting with a short address, outlining the work to be done by the Club. The subject for competition at the meeting was "Sketches made by Club Members during the past year"; and mentions were awarded as follows: First Mention, Mr. John J. Dull; Second Mention, Mr. Oscar M. Hokanson; Third Mention, Mr. James P. Jamieson.

The Annual Exhibition of the T-Square Club, to be held in conjunction with the Sixty-seventh Annual Exhibition of the Pennsylvania Academy of Fine Arts, is to take place from Jan. 14 to Feb. 2, 1899. Entry blanks and labels may be had upon application to Mr. Albert Kelsey, or to Mr. Harrison S. Morris, Secretary, Pennsylvania Academy of the Fine Arts, Philadelphia. Entry blanks, properly filled out, must be sent to the Academy on or before Thursday, Dec. 8, 1898. Drawings thus entered will be collected free of charge, as follows: In Philadelphia, December 20, 21; in New York, December 19, 20, 21; in Boston, December 19. All work sent in may be entered for the Exhibition of the New York Architectural League, if so desired. The Jury of Selection and Hanging Committee for the Architectural Exhibit will be composed of Mr. John Galen Howard of New York, Mr. C. Howard Walker of Boston, and Messrs. Edgar V. Seeler, Adin B. Lacey, Herbert C. Wise, Horace H. Burrell, David K. Boyd, James P. Jamieson and William L. Bailey of Philadelphia.

It is the hope and aim of the Committee to make this Exhibition and the Catalogue of exceptional interest.

A special committee of the T-Square Club was consulted by the Civic Day Committee in regard to the decoration and illumination of the line of march for Philadelphia's "Peace Jubilee" parade; and the Club has been promised entire charge of the decorations on the occasion of the National Reunion Parade of the Grand Army of the Republic in Philadelphia.

A "Smoker" was given at the rooms of the Chicago Architectural Club on Monday evening, October 24, at which Messrs. Fritz Wagner and Wm. D. Gates spoke on the subject of "Terra Cotta as a Building Material."

Mr. Wagner, of the Northwestern Terra Cotta Co., has offered three prizes, 1st of \$50.00—2d of \$30.00—3d of \$20.00, for the three best designs for a Terra Cotta Column and Lintel with wall surface above, to be competed for by members of the Chicago Club. The Club reserves the right to exhibit any or all drawings at its Spring exhibition.

(Continued on page 211.)



PLATE XCV

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[CLUB NOTES: CONTINUED FROM PAGE 209.]

The regular monthly meeting of the St. Louis Architectural Club took place on Saturday evening, October 1. The meetings are being well attended and the members manifest an unusual interest. The committee on publishing the new building ordinances reported that they had finished their work and had turned into the treasury \$860.00. The Club's library was enlarged by several gifts, and a hundred dollars was appropriated for the use of the library committee.

The lecture committee has about completed arrangements for a number of lectures during the season, which will be illustrated with the lantern. A committee was appointed to revise the constitution so as to more nearly meet the requirements of the Club. Arrangements have been made for beginning the season's work, the first problem, an Entrance to a Public Park, being due at the first meeting for November. The Saturday afternoon water-color class has been discontinued, but a class in architectural history will be soon started. The business meeting was unusually long and lively, and was followed by the regular symposium, with Messrs. Rust, Cook, Hirsch, Morris and Levy as guests.

The first regular meeting of the Baltimore Architectural Club for 1898 and 1899 was held at the Club room in the Wilson Building, 301 N. Charles St., on Thursday evening, October 6. Summer Work by Messrs. Wm. W. Emmart, Albert L. Harris and E. Prussiano was placed on exhibition, also two drawings by Mr. Hugh Sisson Magruder. The events of the evening were purely of a social character, no business being transacted.

The recently issued syllabus outlines the Club's work up to May, 1899, and announces the following eight competitions: 1—Summer sketches; 2—Eutaw Place entrance to Druid Hill Park; 3—Treatment for an interior court; 4—A memorial tablet; 5—A small brick church; 6—A light-house and keeper's house; 7—A city engine house; 8—A small country-club. It has been decided to offer a prize of \$5.00 for the best record for the year's work in competition.

Notes.

ADVERTISEMENTS of draughtsmen in search of positions, and of architects who desire their services, not to exceed twenty-five words in length, will be printed in this column free of charge, until further notice. Such advertisements must reach this office before the twenty-fifth of the month preceding issue. Draughtsmen are advised to state the city or locality in which they desire employment.

Position in Boston architect's office wanted by draughtsman. Best of references. Address L. E. J., care BROCHURE SERIES.

Architectural draughtsman of nine years' experience desires position with architect, building-supply house or fire-insurance underwriter. Address F. A. J., care BROCHURE SERIES.

Draughtsman wants position in an architect's office. Address H. B. D., care BROCHURE SERIES.

Draughtsman with ideas, good taste and experience wishes position with architect, building-supply or material firm, in any capacity. Address L. J. W., care BROCHURE SERIES.

Situation in New York City wanted by a technical graduate of nine years' experience on best work. Specialty construction. Uncollected references. Address "Æsthetic," care BROCHURE SERIES.

College graduate, with some practical experience, desires position with a reliable architect. Opportunity to advance of first importance. A 1 references. Address A. M. T., care BROCHURE SERIES.

First class academic man, ten years' experience in residence interior decoration and furniture, desires position with interior decorator, mantel or furniture manufacturer. Pencil and color perspectives. References. Address E. O. W., care BROCHURE SERIES.

Position wanted as student in architect's office. Good draughtsman. Some experience in the business. Address E. F., care BROCHURE SERIES.

Draughtsman, six years' experience at general draughting, wants position in Boston architect's office. Boston references. Address F. E. S. S., care BROCHURE SERIES.

In the advertising pages of this issue the announcement of Competition "K," in which the awards are to be printed in January, is repeated; and a new Competition, "L," is set, in which the designs are due on Jan. 15, 1899.

The publishers of the BROCHURE will pay twenty-five cents each for copies of the magazine for January 1895 and February 1895, provided that these copies are in fit condition for binding.

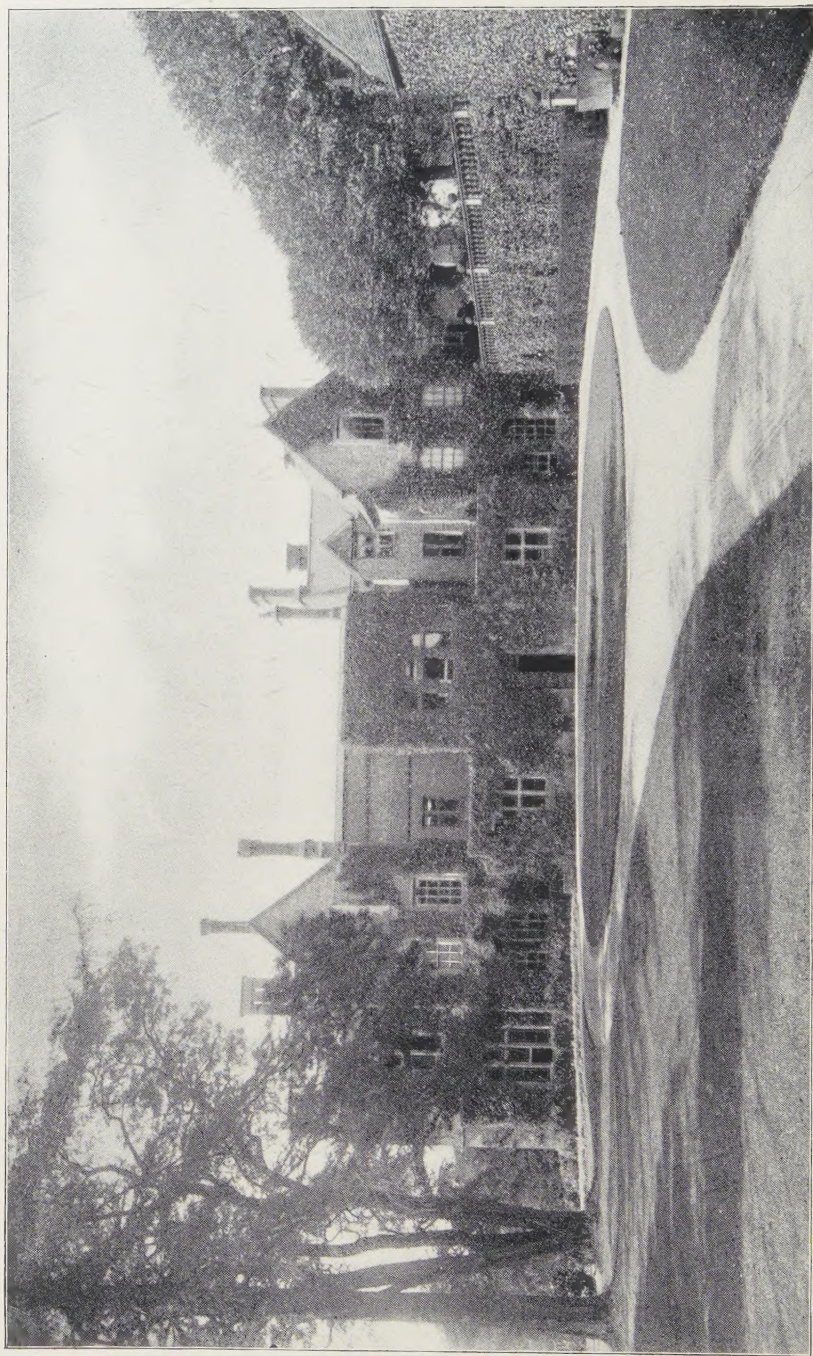


PLATE XCVI

ANNESLEY, NOTTINGHAMSHIRE



PLATE XCVII

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